

**WARREN
MAGAZINE**



**FAMOUS
MONSTERS
#129**

OCT. 1976

FAMOUS

PDC \$1.50

MONSTERS

OF FILMLAND

50346-4

**BIGGEST
ISSUE
IN
18
YEARS**

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ARTICLES!**

**FABULOUS
PHOTOS!**

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COLLECTOR'S
ITEM!**



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Wanna learn the Monster Mash? You've already taken the first step by picking up this copy of **FAMOUS MONSTERS!** If **TROG** doesn't mash you, the tremendous contents of this terrific issue surely will!

SPEAKING OF
MONSTERS

THE CABINET OF DR.



KILLER-GORY

WHILE THE EDITOR is busy looking in the shelves at the Elegance Academy of Professional Makeup in Hollywood, why don't YOU take a look at the contents of this year's great FEARbook, which brings back top features from the past which were missed by most of you when originally published years ago.

BELA LUGOSI is not forgot!
Dinosaurs & Daleks do their things!
And there are Surprises Galore in store!
Now Fear This!

*FORREST
ACERUS*

VINCENT PRICE

A VERY FAMOUS MONSTER
FOR THIS VERY
SPECIAL ISSUE
OF FM





OUR COVER

"Futureworld" - a nightmare vision of the future, brought to you by AMP! Now, an incredible, exciting preview by Ken Kelly! AMP's "Futureworld" robot is here - read!

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FAMOUS MONSTERS OF FILMLAND, Number 129. Published once every year, in January, March, April, May, July, August, September, October and December by Warren Publishing Co. Editorial, Business & Subscription offices at 145 E. 32nd Street, New York, N.Y. 10016. Second-Class mail privileges authorized at New York, N.Y. and additional mailing offices.

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Subscriptions in the U.S.: 9 issues (includes special "Summer" issue and special Christmas issue) \$12.00; Canada and Elsewhere: \$14.00. Editorial contributions are invited, provided that return postage and envelope are enclosed; however, no responsibility can be accepted for unsolicited material or photographs.

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FAMOUS MONSTERS OF FILMLAND

Incorporating **MONSTER WORLD**

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FUTURE- WORLD

thrills of tomorrow—today



We've all heard of women's make-up. But making up a whole woman—?!

REMEMBER Robotland of a couple years ago where people could go and be Clint Eastwood drawing against Billy the Kid—and live to tell the tale?

Where you could be the fastest gun in the west?

And where, long after midnight, there was a weird cleanup brigade that picked up bullet-ridden bodies from the streets of Laredo and took them to superscientific laboratories where miracles of technology were worked and by dawn's early light Badmen lived again and were all set for the shootout at the OK Corral?

If you're a fantasy film fan worth your salt, your wolfbane or your silver bullets, you saw Yul Brynner in the original picture—WESTWORLD—or read all about it in issue #107 of FAMOUS MONSTERS.

WESTWORLD, you'll remember, was the electronic, robotic miracle town of tomorrow, the vacationland where nothing could go w-o-o-n-g...

But things went wildly askew and before you could say Karel Capek (the man who invented robots—or did you think it was Isaac Asimov?) Westworld became a bloody (?) shambles where gunslinger Yul Brynner was burned "alive" and still continued to come after one of the terrified surviving heroes.



Meet Mr. Machinery. Or another way to spell it is: Machinery! He fell in love with a female transistor because, as he put it, "I couldn't resist 'er!"



Don't say we never let you pyra-mid the going's-on behind the scenes in American International Picture's **FUTUREWORLD!**

let the west of the world go by

But enough about Westworld. That disaster at Delos a couple of years ago when the automations went berserk and murdered & mayhemed a few of the guests, that panicky time is now a part of past history.

Or future history.

Anyway, stepping even a little farther into the future, we find the entire entertainment resort has been rebuilt & redesigned.

The designers declare it is now completely fail-safe.

But the bad publicity lingers on.

To combat the center's scary vibes and give it a new & attractive image, the Delos public relations man Duffy (Arthur Hill) contacts the IMC Communications Network. "I'm offering you the exclusive rights to the story about the New Delos," he tells the execs.

They're interested.

So Tracy Ballard (Blythe Danner), the net's top TV commentator, gets the plum assignment

to check out the new deal at New Delos.

Joining Tracy is Chuck Browning (Peter Fonda), the newspaper reporter who first learned of the original Westworld disaster and broke the grisly story to the world.

puzzling people

Chuck & Tracy almost immediately get off on the wrong foot as they discover that their motivations are at loggerheads with each other.

"I think they deserve a break," says Tracy. "They've had enough bad publicity."

But Chuck is not so charitable. His attitude is one of OK, Pollyanna, you wear rose-colored glasses, if that's your thing, but I'm keeping my eyes peeled for thorns.

Actually, Chuck just doesn't have a mean or nery unforgiving nature, he has some reason to be suspicious: he's had a tip that some very mysterious things are happening at the resort. And when he arrives there, his curiosity is immediately aroused when he notices something



What's one to do when the director calls "Cut!"?

Now that's what we call a first class face lift!



Pardon our stutter: "Welcome Back, C-C-Cutter!"

Call him Bionic Lon, The Man of A Thousand Faces!



Loser, Loser, on the Beam, I fear you'll clone me while I dream!



First a Clockwork Orange, now a Clockwork Lemon! (This model keeps malfunctioning.)

very peculiar:

Isn't that a famous Japanese diplomat?

Is that an internationally known statesman?

Isn't he one of the world's leading nuclear scientists?

And how about him—wasn't he on TV last night in the Middle East?

Alarm bells ring in Chuck's reportorial brain.

out of this world

Upon their arrival in New Delos, Tracy & Chuck are welcomed by the resort's director, Dr. Schneider (John Ryan), and the PR man Duffy.

"You are to have complete access to all areas of our operation," they are told.

"Futureworld . . .

"Spa World . . .

"Medieval World . . .

"Roman World . . .

"Fabulous experiences are available in each and we want you to sample them all."

Indicating their preference for Futureworld first, Chuck & Tracy are escorted aboard the space shuttle. The trip on the Voyager Starship is so realistic that Tracy is startled. "Are you sure we're not *actually* being launched into space?" she exclaims. "I feel like an astronaut."

Chuck favors her with a disgusted look as much as to say, "Baby, you're something else—clear out of this world."

Tracy & Chuck are introduced to their robot guides Eric & Erica (Darrell Larson and Nancy Bell) who introduce them to a number of new & novel thrills.

Thrill 1 is a simulated space walk, seemingly far above the planet Earth and with the slow-motion feeling of null-grav.

Then, on to the red planet Mars and its crimson-colored icecaps. Like a couple of madcaps, Chuck & Tracy ski on snow as scarlet as "wine" spilled from Dracula's goblet.

behind the scenes

But Chuck's interests lie more in the technical side of Futureworld than the entertainment—especially when he learns that all the technicians & workmen responsible for the smooth-running operation of the resort are not human.

Technician Series 700 is more than human!

Or less.

In any event, as Dr. Frankenstein said, theirs is but the simulacrum of life—they appear to be flesh-&-blood beings but are in reality robots like the very automatons that populate the pleasure palaces of Futureworld. These robots have been perfected to such an extent that it is virtually impossible for a person to distinguish them from real people. "We have created these robot technicians," Duffy & Schneider explain, "in order to eliminate the possibility of human error."

At the end of an exhilarating but tiring day,



Peter Fonda shakes the hand of mechano-man. Questioned about the experience, he observed: "He had a grip of iron!" (Or: a word to the wise is sufficient.)

Chuck & Tracy turn in for the night.

But the night's activities do not end there. The exhaustion of the pair has been artificially induced: drugs! As Chuck & Tracy fall into drugged sleeps, orders concerning them are given by Schneider in the Red Control Room.

The Red Control Room: an eerie area equipped for molecular & electro-chemical studies. Studies that are carried out on the unconscious pair.

strange awakening

The drugged food did not effect Tracy quite as effectively as it did Chuck and she hovers in a weird twilight zone, half on the brink of consciousness, thru the night as strange experiments are performed on her semi-somnolent body.

The next morning Tracy awakes as from a nightmare, a terrifyingly realistic ordeal of pains & pressures & being moved from place to place by mysterious hooded attendants.

To what purpose?



Is it Jigsaw John? No, it's Puzzled Peter. He's wondering what he's getting squared away for.



Shootout at the A-OK Corral.

Reality or fantasy?

She is not certain what to think.

But one thing is certain: Tracy is more skeptical after the weird nocturnal experience. She is ready, now, to join Chuck in his guarded prowling of the lower levels of New Delos.

sword of sorcery

Carefully evading the photo-electric eyes of the humanoid automatons, Chuck & Tracy make their way thru the nether regions of New Delos to the Research & Development area.

Suddenly they are attacked by a Samurai warrior robot! *Hie!*

Deadly *whisk* of flashing sword!

Chuck fights with all his strength & cunning but it is painfully evident he will be doomed—till he is rescued by one of the few human repairmen left at the resort: Harry (Stuart Margolin).

After saving Chuck's life, Harry hurries him & Tracy out of the room just before Schneider enters with a pack of guards.

yul-tide

Pretending nothing has happened, but doubly on the alert now, Tracy & Chuck continue their



Real Poo, Son of Shom Poo.

tour of New Delos and next find themselves in one of the new attractions, the Inner Space Chamber.

In the Chamber, one's dreams & fantasies may be transferred to video-tape, and here Tracy relives her nightmare of the night before. The nightmare begins to take on a life of its own and the strange hooded figures take her prisoner.

To the rescue: Yul Brynner! She recognizes the Gunfighter from the footage she has previously seen of the Westworld disaster. She welcomes his advances, even knowing he is a robot, and there is a strange interlude in a weird surrealistic world.

All the while, Duffy is monitoring Tracy's imaginary adventures. This leaves Chuck free to absent himself and hunt up Harry, to whom he expresses certain suspicions.

"I agree with you," Harry says. "I can't quite put my finger on it but I have the feeling too that something isn't quite right here in Futureworld. I'm wondering about the 'dead inventory'..."

"The dead inventory?" Chuck echoes. "What's that?"

"A forbidden zone, an area that even I haven't been permitted to enter."

"Who stops you?"

"Schneider."

"Schneider. H'm. Let's take a look for ourselves tonight."

in the dark of night

So after the day's activities have come to a close and all is quiet, Chuck & Tracy rendezvous with Harry. Mission: Dead Inventory.

Simulating the code of a laser-beam projected from the eyes of a Model 700 robot, they gain entrance into the secret world of Red Control.

What the trio of intrepid adventurers finds there strikes deadly terror into the hearts of all three.

It is the clue to the perverse mystery of Futureworld and precipitates the denouement of the film.

The purpose of the Red Chamber is:

Cloning!

Metallic reproduction of human beings down to the last detail—precise duplications to the very thought processes & memories of the human models!

And what models!

Takaguchi, the influential Japanese business tycoon!

Russia's powerful General Karnovski!

The industrialist whose face has been seen on *Time*.

The scientist who has made atomic headlines on TV.

The publisher of **FAMOUS MONSTERS!** (*Just*

wanted to make sure you were awake and paying at-

tention... there are some things too horrible to

show even in a horror film and James Warren is

two of them. That's right: 2. You have to count

his 2 heads don't you. He's head of FAMOUS

MONSTERS and he's head of VAMPIRELLA.

Or, like thousands of readers, has he lost his

head over Vampirella? This line of reason-

ing could become very confusing. Back to the

picture!)

Suddenly Chuck understands what's rot-

ten in Denmark—or, rather, New Delos. He

comprehends in a burst of horror what the

sinister secret is.

As is FM's policy—a policy approved by

most of our readers—we will not spoil the

surprise by giving it away but will let you

discover it for yourself when you see the

the picture.

Desperate to escape from New Delos

and warn the world of what they have

discovered, Chuck & Tracy find them-

selves in deadly combat with a pair of

incredible opponents.

Is it—

THE END?

Hint to the Producers:

Following **WESTWORLD** & **FU-**

TUREWORLD, how about **DINO-**

WORLD (robosaurs created & animat-

ed by Jim Danforth) and **WEIRD**

WORLD (eerie automatons from Count

Yorga to Dr. Phibes, The Man with X-

Ray Eyes to Blackula?!)

Remember Karlhoff as 'The Madlin'

Stranger? Now we have Brynner as

'The Metal-in Stranger.'

END



PUBLIC VAMPIRE No. 1

FAMOUS MONSTERS OF FILMLAND

WHEN DRACULA INVADED ENGLAND

**vampire in london
from transylvania**

eager victims

On the night of 10 April 1951 the notorious Count from Transylvania invaded Great Britain and, somewhat to his surprise, found the island's inhabitants perfectly willing to surrender!

The Master Vampire, it is reported, was not ac-

cessible immediately after his arrival and was not, indeed, on hand for an interview for at least several weeks. But as his bad-will ambassador, *Bela Lugosi*, was present, accompanied by his 4th wife, *Lillian*. Unconfirmed sources insist that the latter was secretly the Bride of Dracula but her fondness for daytime appearances sheds doubt upon this statement.

Apparently convinced that Mr. Lugosi & Dra-

cula were one & the same person, crowds of squealing teenage fans and squealing middle-aged newspaper reporters followed him wherever he went. Odd scraps of paper were constantly being pressed into his hand and he would obligingly scrawl his autograph in blood-red ink. His fans were delighted by this symbolic touch.

Female fans, who comprised the majority of the crowds present, regarded Mr. Lugosi with the same sighing idolization normally reserved for Danny Kaye or Frank Sinatra—the most popular American movie stars at the time. These girls would either watch him wide-eyed or greet him

on in this manner indefinitely when finally the reporter's courage gave way and he made an abrupt exit. Lugosi broke into a broad Slavic smile.

It had happened before.

looking dracwards

With other reporters who preferred to avoid the subject of his affinity for the red fluid which coursed thru their veins, Lugosi indulged in a bit of nostalgic reminiscing. Asked if he shared the superstitions of his peers in Lugos, Hungary, he replied:

"I was not such a brave kid in Hungary. I was born in Transylvania where the Dracula legend comes from, and never did I go down into our cellar. It was full of bats."

In his youth Lugosi was the goalkeeper for the football team in Transylvania—the name of which has not been . . . unearthed.

Having not known Lugosi as well as we, the reporters were interested in whether he found the role of the vampire prince enjoyable because he shared some of the fiend's innate wickedness. Lugosi answered, when he recovered from the shock, that the worst thing he ever did was to steal hats!

"I was a hat hunter like the Indians who used to collect the 'headpieces' of their enemies. In 2 years I got 1500 hats from boys of a rival school. I put them up for sale and made a lot of money."

The conversation drifted to the origin of his career.

"Never become an actor," he warned one young man. "There is only one place in the world where it is worthwhile—Hungary."

hamlet & horror

"Over there you have a 4-year training course, and once you have passed thru that you have nothing to worry about. Even in your old age you still get a pension. In America there is always the fear of unemployment."

"I was, as a young man, an actor in the Hungarian Royal National Theater. I played the romantic leads. I have played the role of Hamlet on more than one occasion." Lugosi, at that point, smiled proudly. "I have only played the role in Hungarian, tho."

If he was so successful, they asked, why did he leave Hungary?

"I left my country in 1920 and have never been back. I do not like to live under a dictatorship of any kind, and I am now an American citizen."

"When I came to Broadway in 1923 I played still romantic parts—the Spanish lover in 'The Red Puppy' and the Valentino-type sheik in 'Arabesque'. Then they wanted someone to play Dracula. In America, you know, they have the type system of casting. And there was no male vampire type in existence."

"Someone suggested an actor of the Continental school who could play any type, and mentioned me. It was a complete change from the usual romantic characters I was playing, but it was a success—such a success!



with excited giggles as he toured the country, performing mock terror scenes over delighted "victims"

blood (orange)-sucker

One reporter wasted no time in getting down to the heart, liver & kidneys of the matter. He inquired of Mr. Lugosi: "Is it true that you suck blood oranges?"

"All the time," he replied. "I often eat 6 at one sitting." An enigmatic gleam—possibly humor, or perhaps . . .

The reporter continued, "And raw steaks?"

"When I can get them," Lugosi replied. Now, in addition to the gleam in his eye, there appeared a slight twist of the mouth. He was prepared to go



"Who is there? Who comes to the crypt of Count Dracula?"

horrorwood & frankenstein

"I was branded then as a horror specialist, going to Hollywood in 1931 to recreate the stage role for the film DRACULA. If I had just one percent of the millions that film has made, I wouldn't have the pleasure of sitting here now."

Lillian interrupted jokingly: "No, Honey, you'd be stretched out by our lake in California, doing nothing."

Lugosi chuckled. "You know, DRACULA is the only film to be reissued every year without a miss? Next I went on to play the mad scientist in MURDERS IN THE RUE MORGUE, and following that I was told to take a 'costume test' for the part of Frankenstein's Monster."

We need not elaborate on the outcome of that venture.

Then suddenly Lugosi made an announcement which, for the monster master, was totally unexpected & almost unbelievable.

dracula retire?

"Horror is my business—it pays off best," he intoned. "But I'm tired of gore. I hope that in England I find some broad-minded, intelligent producer who should say, 'Let's give Lugosi a cowboy!'"

Shortly afterward he was given a role in GLEN OR GLENDA?—something which might be called a comedy—and then in VAMPIRES OVER LONDON. The latter was finally released in America as MY SON, THE VAMPIRE, known in England as OLD MOTHER RILEY MEETS THE VAMPIRE.

But Lugosi did not switch to comedy and abandon the horror field, as the record of his subsequent films proves. He was, however, a natural for less serious roles.

The reporters found him a mild-mannered, inoffensive gentleman with a pronounced Hungarian accent and a personality that would be envied by many. As photographers took publicity stills of the "Dracula" company, he even assisted with the lights and offered friendly advice.

At other times he sat quietly at the side of the stage, coming out with occasional wisecrack or calling a friendly "Hi!" to the theater folk as they went about their work.

When all was ready for the publicity stills, he grabbed his leading lady for the play. She slumped helplessly in his arms as he exposed her lily-white throat and bared his fangs.

The flashbulbs flared, the cameras clicked and the reporters happily went on their ways.

in the mood for "food"

The primary purpose of Lugosi's presence was, of course, the presentation of the stage play *Dracula* to Britons. The premiere was on 16 June 1951, at the Theatre Royal in Brighton.

Reporters of the time were let in on a few secrets hitherto quite unknown to monster fans.

"It takes me about half an hour to warm up before the curtain rises," Lugosi confessed. "I never

eat a meal before a performance—I like to go on thirsting for blood."

Lillian explained: "He has to get himself in the mood. I can't even talk to him for an hour before the show. And I wouldn't want to! He's impossible for half an hour before & after each show—he's still Dracula!"

Normally he has rather small hands; but with a flick of his fingers he was able to twist them into one of the terrifying positions so well known to monster fans. Suddenly his fingers looked immensely long & thin.

His eyes were deep pools in which swam nameless terrors, at least as Count Dracula. Often he would warn a young girl reporter, "Never, never look into my eyes! Always I tell my leading ladies never to look into my eyes—at my forehead or nose, never my eyes. The last lady who looked into them went off—boompl!—into a hypnotic trance. I woke her with cold water."

And many times that young girl reporter would mistake Lugosi's usual tongue-in-cheek attitude for a fang-in-throat true account!

dracula--1951

Concerning the British stage version of *Dracula*, Lugosi explained, "We are playing it perfectly straight and it has been modernized since I played it on the American stage."

For horror, he said realistically, is not what it used to be. When the play was first presented on Broadway there were members of all audiences who took it literally. People screamed & fainted. First-aid staffs were kept busy. Lugosi as Dracula did not then dare pretend to bite his victim's neck, for fear of hysterical reaction from the public!

Now the customers, especially the children, know it all. They have seen plenty of horror films with Lugosi taking part, and they are more sophisticated, as they were even in 1951.

The British production of *Dracula* acted on the presumption that there was still, nevertheless, a strong public demand for the old-fashioned spine-tingling horror play—provided it was properly presented. Capacity audiences endorsed this view when *Dracula* premiered.

No concessions were made to changing or more sophisticated tastes among theatergoers, save for a slight modernization of the setting, with the result that demonical laughter often rang thru the theater, the air was seldom free from the distant barking of dogs & wolves and from unidentifiable whistles, claustral mists swirled thru doorways & windows and, in fact, almost every feature of unabashed melodrama was present.

Strangely enough, in the more recent production, there were uniformed first-aid attendants on duty thruout the play, even tho the most horrific bits were inclined to inspire more titlers than gasps. There have, however, been actual cases of shock in the audience—but these were all elderly people.

good guy or bat guy?

"I don't scare the kids," Lugosi said. "They know I'm the good guy at heart."

This increased awareness among audiences, plus



Vampire-Fighter Van Helsing & Thirsty Count in pre-film stage version of *Dracula*. Both Edward Van Sloan & Bela Lugosi are now regrettably dead.



A later-in-life portrait of Lugosi in a stage presentation of *Dracula*. Reproduced from foto originally owned by Bela himself

his desire to change to comic roles, almost caused Lugosi to react against his will. Often he found himself tempted to play *Dracula* for laughs—especially in his curtain speech, when he said, "There are such things as vampires," and vanished in a puff of ghostly mist.

To play *Dracula* in a humorous "vein" would be the one thing to which Lugosi was adverse. He frequently muttered about his role in ABBOTT & COSTELLO MEET FRANKENSTEIN and told reporters:

"The horror business is certainly not what it used to be. Boris Karloff, a great horror specialist—look what he is driven to do. Comedy stuff in New York!"

Despite the sophistication of the audiences, the 1951 British stage production of *Dracula* was extremely successful. A newspaper drama critic of the time gave this account:

This is melodrama in the Henry Irving tradition, magnificent, macabre & gloriously blood-curdling, not staged, but invoked, and declaimed rather than acted. Hollywood could never provide realism like this. At a lesser theater it would be capacity twice nightly.

the only way to fly

In the modernized version of *Dracula* most of the action took place in the asylum of Dr. Seward (Arthur Hoshins) at Hampstead Heath Row. His daughter Lucy was played by Sheila Wynn, and the attendant, furnishing comic relief, by John Saunders.

Dracula calmly filled 6 packing cases with local soil and took an airliner to Heath Row, where he mystified the Customs officials by firmly declaring ordinary boxes of earth. He explained to them that he needed them "for horticultural purposes."

With that he began operations on London's outskirts, where the Count in black, reeking of brimstone & tombstone, claimed the blood of the living as his due.

At last *Dracula* was laid to rest by the final driving of a yard-long stake thru his heart.

bites & pieces

Bela & Lillian Lugosi each carried a token of the vampire prince to whose greatness their fame & fortune can be attributed. Bela wore the heavy silver *Dracula* ring—a replica of the ring worn by the actual Count *Dracula*! And his wife wore a silver bat on her beret.

To Bela may also be given the honor of having told the very first elephant joke! During conversation with reporters & fans, while Lillian kept up a bright & witty conversational stream, the raven-haired Mrs. Lugosi firmly announced:

"Bela could not tell a story to save his soul. He always forgets them halfway thru. There's just one he can remember, and that takes half an hour to tell."

"Shall I tell them the one about the elephants?" he asked.

"No!" she shouted. "That's the one I'm talking about!"

Alas, we shall never be able to hear it.

dracula without his cape

Hitherto we have seen several faces of Bela Lugosi: Bela the Vampire, Bela the Jester, Bela the Actor. But we have yet to see the final face—that of Bela the Man.

We shall see this thru the eyes of Lillian Lugosi:

"He tells me he loves me every single day. I think that's very nice, don't you? Men get so neglectful. I know when he's angry with me—the day he doesn't tell me he loves me."

"Bela's good about the house, too. Only one fault—he leaves his stamp collection all over the place."

Bela interjected, "I love stamp collecting. I love soccer. I love dogs. I used to have 7 little dogs, then little Bela Jr. came along and Lil said we must have room in the backyard to hang up the diapers, so now I have only 6 dogs."

What does he read in his spare time?

"Political science, in which I am very interested. I never read novels, but I like to keep up with things in the newspapers & magazines—especially the diplomatic news. Everybody double-crossing everybody else!"

"I love women's fashions," he added.

"Yes," said Lillian, "he goes with me to buy all my clothes. Only yesterday I bought some gloves & a handbag and because he didn't like them he marched me back to the shop to change them."

An interviewer queried Lillian: "Does he ever get up in the middle of the night and wander round in the dark?"

"Oh, yes! He's always getting up in the middle of the night. I leave a glass of milk and a pear for him in the icebox. He gets so hungry round about 2:00 in the morning. Midnight snack, you know."

In 1951 Bela Jr. was 13, when the interviewer asked, "Did he ever scare your son?"

"How could I?" interjected *Dracula*, prince of vampires, lord of the un-dead, master of the noferutu, famed voice of ages past. "He sees me in my underwear, and how can a man have any dignity in his underwear?"



Role that Bela turned down boosted Boris to stardom.

END

AT THE HEART CORE

there's thrills & terror galore

in the beginning

HAD YOU BEEN a boy (or a girl) in 1922 you might have stood in a bookstore browsing and read this exciting blurb on the jacket of a newly-published novel:

"Mr. Burroughs has startled the world with his amazing stories of the Jungle and of the planet Mars but of all the many astounding yarns he has written this is far & away the most marvelous & fascinating. David Innes & his inventor friend, when they sought to test the practicability of their 'subterranean prospector,' made an amazing discovery. The 2 men pierced thru the Earth's crust and found a world with living, breathing, functioning humans & animals—but a world still in the Stone Age. The hairbreadth escapes of the 2 men, the weird monsters encountered, the touch of romance & the manner of telling make this one of Burroughs' very best."

Thus were we youngsters in the early 20s introduced to Pellucidar, the weird & wonderful world At the Earth's Core.

born too late?

But in case you made the mistake of not being born about 60 years ago, when all the Great Things were beginning to happen—when Lon Chaney was coming into

THIS



A Monster commits Mayhem! One of the Many Perils of Pellucidor...the Weird World At the Earth's Core!

prominence and Marcel Delgado was building the 49 dinosaurs for Willis O'Brien to animate in *THE LOST WORLD* and Fritz Lang was looking ahead 100 years and envisioning the Slave New World of Molochian Machinery gone Mad in *METROPOLIS* and dexterous Doug Fairbanks was the Thief who was bounding about in Bagdad and bound for Adventure in the Forest of Tree-Men & the Valley of Fire & the Cave of the Dragon & the Subsea Lair of the Giant Spider; when the silver screen would learn to talk and terrorize us with *THE TERROR* and *THE BAT WHISPERS*; and when Boris Karloff & Bela Lugosi & Peter Lorre & Lon Chaney Jr. & Lionel Atwill & Colin Clive & Dwight Fyre & Claude Rains were waiting in the wings for their Date with Destiny and recognition as Horror Greats;—if you waited till recently to make your debut on this planet, all is not lost, Burroughswise: you still have time to run (do not walk) to your nearest bookstore and inquire after a volume published by Dover Books, a paperback edition containing *AT THE EARTH'S CORE*, *PELLUCIDAR* and *TANAR OF PELLUCIDAR*. On the back of the book it will tell you:

anything but boring

"Boring" 500 miles thru the Earth's crust in their 'iron mole,' David Innes & Prof. Perry make the astounding discovery that the Earth's center is hollow and is the site of an amazing interior world—*Pellucidar*! Here, bound in one volume, are the first three *Pellucidar* novels, the creation of America's most famous writer of science fiction, Edgar Rice Burroughs.

"There are no more thrilling, more fascinating stories in the entire Burroughs corpus. Gallant heroes, comely maidens & horrific villains are the chief characters—in the midst of a fearsome assemblage of savage beasts, from sabertooth tigers to pterodactyls! Danger & violence are the rule in this land of perpetual noon (the sun is always at the zenith!) and where time does not exist—one of Burroughs' weirdest settings!

"Here you will enter a world still at a Stone Age level of development, dominated by chilling rep-

tilian monsters who possess a high degree of intelligence and communicate thru extrasensory means. Evolution is proceeding along different lines in *Pellucidar* and human beings are treated as inferior creatures. These exciting stories recount what happens when David Innes vows to lead humanity out of the darkness of slavery & subordination in defiance of the traditional order of the *Pellucidarian* society.

"This book is a prime example of why Burroughs' writings have enjoyed such enormous popularity for 50 years and why they are still favorites with adults & youngsters alike."

and now—the film!

Teamed again: Milton Subotsky & Max J. Rosenberg, who recently were thrilling us with *THE LAND THAT TIME FORGOT* and previously have scared us all the way from *DR. TERROR'S HOUSE OF HORRORS* to *THE SKULL* to *ASYLUM* (with a little "belp" from Robert Bloch), Milt & Max have done it again and come up with an evening's entertainment for imagi-movie buffs.

First, fresh from that land that slipped Time's memory, they recruited Doug McClure to portray David Innes.

Then they figured ("figure" is the word for it) that Caroline Munro had figured so prominently in 4 previous fantasy films—*DRACULA* A.D. 1972, *CAPTAIN KRONOS*, *THE GOLDEN VOYAGE OF SINBAD* (yay, Harryhausen!) and *I DON'T WANT TO BE BORN* (what, and miss reading *FAMOUS MONSTERS*—?!)...Max & Milt decided it would be a good idea to cast Caroline as the beautiful Dia, heroine of the horrorland deep beneath the Earth's surface.

DIA THE BEAUTIFUL

—Dia the Beautiful, survivor from Ray Harryhausen's last adventure, now doing business with Edgar Rice Burroughs. (Caroline Munro)

whooshing with cushioning!

To put the frosting on the cake, to play Dr. Abner Perry, the scientist who invents the machine that goes out of control and dives like a



A Clash of Horned Horrors, Giant Beasts that Infest the Netherworld of Pellucidar.

troll to the center of old Terra Infirma. M&M wisely chose that veteran of DRACULA & FRANKENSTEIN, MUMMY & Many More Monster epics . . . Peter (ta-daa!) CUSHING!

burrowing with burroughs

As the film opens we are awed by the sight of a gigantic metal mole, a machine destined to carry its passengers to adventures beyond their wildest dreams.

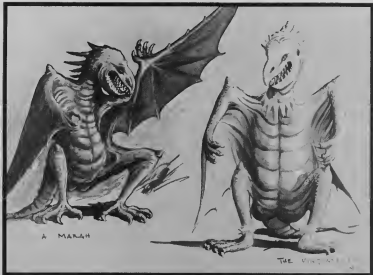
It is, in fact, nicknamed The Iron Mole.

It is the expensive creation, the brainchild of scientist Abner Perry—Peter Cushing. "Think!" he enthuses. "With this invention Humanity has the tool to pierce the protective hide of our ages old Earth and explore the ancient mysteries over which Nature has kept a mantle for millions of years! Who knows what mysteries lie deep inside the bowels of our planet, what hidden wonders are in store for the explorers bold enough to seek them out?"

David Innes (Doug McClure) is bold enough. As a rich young American he has begun to experience boredom . . . and boring beneath the crust of the Earth intrigues him as an adventure-promising pastime. So he finances the daring project.



It's always fair weather—even at the Center of the Earth—when PETER CUSHING is on the scene. Thumbs up!



The artist calls them "Marahs" but Don't You Believe It! EDGAR RICE BURROUGHS himself named them Mahars and so they shall remain.

running wild

Dr. Perry picks the spot for the experimental test of The Iron Mole:

A mountainous outcrop.

The great motors of the machine are set in motion, revving up & up, louder & louder, shaking teeth, rattling bones.

The Mole screeches, moans, as it bites into the rocky surface.

It pierces the tough hide of the mountainside.

Enters.

Then—

Something goes wrong!

The machine dips.

Dives!

Plunges downward at a dizzying speed!

Dr. Perry frantically tries to brake the Mole's mad out-of-control tunneling, a nosedive both vertical & vertiginous.

vertigo & far to go

Down

Down

Down

Falling... faster... faster... twirling... speeding... momentum ever mounting... unstoppable!

26

And then—amazing moment!—the machine cuts clean thru the rocky hide of Mother Earth and comes to rest in the center of the planet!

A hollow world!

"Pellucidar!" Dr. Perry exclaims.

"Pelluci—?" David Innes echoes.

"Yes, David," the doctor explains, "a legendary land told of in fables, lost in the mists of antiquity, all but erased from the mind of our race."

Becoming unwitting explorers, David & the doctor emerge from the Mole, only to discover they are not alone in this lost world:

They are pounced upon by creatures they come to learn are called Sagoths.

Half-human creatures, ugly, loathsome, with huge flaring porcine nostrils like pigs; small, piggish, brutish eyes; armed with primitive axes and leather whips fashioned from the hides of strange animals.

Sagoths—slave masters who dominate beneath their yoke a pitiful tribe of primitive humans.

the master race

But there is a surprise in store for the captive explorers:

The Sagoths are not the rulers of Pellucidar, they are but the underlings of—



A Dread Mahar, one of the Telepathic Flying Terrors that rules the Prehistoric World AT THE EARTH'S CORE.

The Mahars!

See them now thru the eyes of the Master Story Teller Edgar Rice Burroughs as he describes the almost indescribably terrifying rulers of Pellucidar:

"You cannot imagine the awful horror which even the simple thought of the repulsive Mahars induces in the human mind, and to feel that you are in their power—that they are crawling, slimy & abhorrent, to drag you down beneath the waters and devour you!

"Their great round unblinking reptilian eyes! Their great beaks that crave human flesh.

"The hideous & uncanny Mahars!"

These highly intelligent, giant lizard-like birds communicate telepathically and extend their orders mind-to-mind to the Sagoths.

inner world—innes' world?

David establishes contact with Dia (in the book, Dian), a beautiful slave girl (Caroline Munro), and a romance ensues.

But even within the hapless slave army there is dissension & rivalry and the intruder from the upper Earth finds himself a hated man because of his reciprocated affection for the pulchritu-

dinous Pellucidarian girl.

Innes effects an escape from the Sagoths and begins to formulate a daring plan by which he will rid the inner world of both the monster men & the reptilian rulers and return freedom to the slaves.

But his task is not easy for he is in constant danger in this land unknown from everything from deadly flora—voracious man-eating plants which snatch into their clutches any unwary living thing that comes within the reach of their tentacular vines—to deadly fauna such as a Bos, "a huge, shaggy, bull-like creature whose kind roamed the outer crust with the cave bear & the mammoth ages & ages ago—back a million years, in the childhood of the planet."

And above all, hovering on leathery wings, are the omnipresent all-seeing, all-hearing evil Mahars, intent on destroying this stranger from above at every turn.

The producers promise us:

In an awesome climax, David manages to:

Destroy the Mahar citadel...

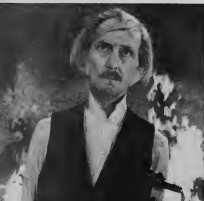
Set the Mahars to rout...

And release the slaves.

But as Dr. Perry prepares to launch the Iron Mole for a return trip to the Earth's surface,



Artist's Concept of Prisoners in a Tunnel at the Center of the Earth.



Peter in Peril. Now whatever possessed him to go to the middle of the Earth when he could have stayed at home and devoted himself to keeping Dracula six feet under the sod?

David is faced with an agonizing decision:

Shall he return to the world he knows and civilization...or stay behind with the treasure he has discovered: Dia the Beautiful, the girl who has captured his heart AT THE EARTH'S CORE...

STOP PRESS!
Special Announcements!
KING KONGS

AT THE LAST MOMENT AND WITH ONLY THIS SPECK OF SPACE LEFT IN THIS ISSUE, NEWS HAS JUST REACHED FM THAT, APPARENTLY BOWING TO PUBLIC PRESSURE, PRODUCER DE LAURENTIIS WILL INCLUDE SOME DINOSAURS IN HIS "KING KONG." HE HAS ALSO ANNOUNCED 2 FOLLOWUP FILMS:

"BIONIC KONG"

AND

"KING KONG IN AFRICA"

FROM AN INDEPENDENT PRODUCER

"KONGORILLA"

AND—FROM JAPAN—COMES WORD OF THE PRODUCTION OF (ARE YOU READY FOR THIS?)

"QUEEN KONG"

!!!



A Horrid Sagoth, master of half-human slaves, slave of the reptilian bird-creatures the Mahors.

END



lock your doors with warlocks!

WITCHES & DEMONS ARE AMONG US!

By Lee Marks & Ron E. Fellow

broomsticks & brimstone

Frankenstein's Monster!

Count Dracula!

The Wolfman! The Mummy! King Kong!

Immortal monsters of fiction & fright films forever forged in the hearts & minds of filmmonster fans the world over.

—But what of the fame of those *other* "children of the night", those slaves of Satan known as *witch & warlock*? Indeed, what of their masters, the foul-smelling *devils & demons*?

Are they to be ignored? Fated to be remembered only on All Hallows Eve (otherwise known as Halloween) in the form of small children dressed in ugly masks & pointed hats?

BAH!

Bram Stoker let loose his vampire count in 1897! Mary Shelley's nightmare-inspired Monster has haunted the world only since 1818!

But the *witches & warlocks, demons & devils* are as old as man himself!

Come join us now as we explore the weird weird world of diabolic beings. This article is by no means complete but we've tried to cover as many of the more famous films dealing with witchcraft & devilry as we could.

So read on. We hope you'll have a devilishly good time. And the Devil take the hindmost!

which witch is which?

Which was first?

Evidence points to a French silent short of 1903 entitled *THE WITCH'S REVENGE*, written, produced & starred in by the same man—film pioneer Georges Méliès, who was responsible for nearly 90% of filmdom's early fantasy.

He made the second witch film, too: *THE WITCH* (1906). This was to become a popular title, being filmed 6 more times in various countries including Finland & Mexico.

WITCHCRAFT THROUGH THE AGES was the first important film dealing with the denizens



The Golem is wide-eyed in wonder at the sight of sleeping beauty.



A gruesome sight when the grave was opened 32 that . . . BLACK SUNDAY.

of darkness. Made in Sweden under the title of HAXAN in 1920, it attempted to trace the revolting orgies, sacrifices & black masses of witch cults from mankind's very beginnings until the film's presentime. Unfortunately, the film was "cursed" with a very limited release here in the United States during the early 20s and only recently has been revived.

The early silent screen exploited the term "witch" almost as much as the word "ghost". There was a BLACK WITCH of 1907; a WITCH OF THE WELSH MOUNTAINS in 1915 from Britain. The French did THE BEWITCHED MANOR HOUSE (1909), BEWITCHED MATCHES (1913) and an early THE WITCH KISS (1907). A checklist of witch movies would have to include: BALLAD OF A WITCH (1909), THE WITCH OF THE RUINS (1911), THE WITCH OF SALEM TOWN (1915), WITCH CRAFT (1916), THE WITCHING HOUR (1916 & 1921), THE WITCH WOMAN (1917 & 1921), THE OWL WITCH (1927), WITCH WOMAN (1929) and WITCHING EYES (1929).

In some cases, since there is no information available, the term "witch" probably referred to an evil woman rather than a servant of the Devil. Other films, such as THE WITCHING HOUR, could easily have been murder mysteries.

up popped the devil!

Devilish beginnings? You bet your soul!

The first horror film we have record of was also the first Devil film, the French silent short of 1896 called LE MANOIR DU DIABLE (THE DEVIL'S HOUSE), which was released in England & America as THE DEVIL'S CASTLE. It was another by the very versatile Georges Melies and featured a scene that any vampire film would have been proud of: the hero brandishes a crucifix making the Devil disappear in a puff of smoke.

FAUST, a popular literary work about a man who sold his soul to Satan, has been filmed many times in cinema history. Melies did it first, way back in 1897. Since then, under the original title & the titles FAUST AND MARGUERITE, THE DAMNATION OF FAUST, FAUST IN HELL and others, it has reached the screen in 1900, 1903, 1904, 1907, 1910, 1911 & 1921. A version produced in Germany in 1926 by the maker of NOSFERATU, the first version of Dracula, featured Emil Jannings in the role of the Devil who sought to win the soul of the good Dr. Faust. Jannings appeared as the Devil in 3 different forms: a repugnant old man, a devilishly young one and his true shape as a winged horned-toed monster!

More recently the Italians made FAUST AND THE DEVIL (1950), plus lesser known films like FAUSTINA (1958) and FAUST XX (1967).

The late Mischa Auer frequently turns up on TV around the witching hour in FAUST AND THE DEVIL.

DOCTOR FAUSTUS, an English film of 1968 is the most recent movie on the old theme. Richard Burton plays the aged doctor who promises his soul to Satan for youth, power, knowledge & "The Woman", played in various forms by Elizabeth Taylor. Eventually, Faustus is no longer able to repent for his sins and "The Woman" leads the mortal into the Devil's domain.





Lon Chaney Jr. gives one of his devilish disciples the evil eye in *WITCHCRAFT*.

souls for sale

Care to barter your soul with the Evil One? Many have tried. Perhaps you might win—and keep the complete set of *FMs* you bargained for to boot! (Or, better yet, to bind!)

Satan has bargained for souls in several films. *THE DEVIL*, was produced in 1908, 1911 & 1921, the last version containing a scene in which the black angel is defeated by a cross hung about the neck of an innocent young girl.

In *THE SORROWS OF SATAN* (1925), Adolph Menjou played the Devil as a suave, sleek-haired continental in the best *Lagosi-Dracula* tradition. The hero almost lost his soul at the climax when Menjou, in his true form as a winged monster, pursued him until the heroine saved him by the quick uttering of a prayer.

Two years earlier, in 1923, Satan tried to tempt mortals by breathing life into a scarecrow in *PURITAN PASSIONS* but the scarecrow earned his own soul by foiling the plans of his evil creator.

One of the best films of its kind was RKO's 1941 version of Stephen Vincent Benet's *The Devil and Daniel Webster*, released as *ALL THAT MONEY CAN BUY*. Walter Houston was the Devil, alias "Mr. Scratch", out for souls in old New England. He offers a penniless farmer, Jabez Stone (James Craig) 7 years of wealth & plenty in return for his soul at the end of that time. Stone accepts, and Satan sends one of his

lost souls, Belle Dea (feline Simone Simon of *CAT PEOPLE* fame), to Stone's home to keep him from repenting during this time. At the end of the 7 years, the Devil offers Stone an additional amount of time if he will sign over to him his young son. This is too much and Stone enlists the aid of the famous orator & politician, Daniel Webster, who demands a trial by jury for Stone's soul. Satan attempts to stuff the jury with the most infamous Americans who ever lived, including Blackbeard the pirate and Benedict Arnold, with Justice Hawthorne, the Salem Witch Judge, on the bench. Webster's defense is so powerfully constructed that Satan's own handpicked jury finds Stone innocent. But the Devil has the last word by promising Webster he'll never be President of the United States. And, as we all know, Satan kept his word!

more wheeling & dealing

Perhaps "Mr. Scratch" was his early New England name but in more modern times it was *ALIAS NICK BEAL*, which also served as the title for a 1947 film starring Ray Milland. Milland's Devil was foiled in the closing reel.

In the 1922 silent, *LEAVES FROM SATAN'S BOOK*, the Prince of Darkness had 4 chances in history to turn mortals into his fold but only succeeded once.

In 1926 Paul (THE GOLEM) Wegener played a sinister spokesman for Satan in the long lost



Look who's looking over the shoulder of **VOODOO MAN** Lugosi; Zucco & Corradini!

horror film **THE MAGICIAN**.

Unwilling players were forced (in 1929) into a game of death in **SEVEN FOOTPRINTS TO SATAN**. (Flash! To be remade!)

Huntz Hall almost lost his soul to Byron Foulger's Devil in a 1957 Bowery Boys comedy called **UP IN SMOKE**. **CABIN IN THE SKY** (1943) had Eddie "Rochester" Anderson being tempted by the Devil; and in the war-time film, **THE DEVIL WITH HITLER**, Satan was worried that he'd lose his position as Prince of Evil if the Nazi leader didn't perform at least one act of goodness!

Uncle Martin, the Devil? Ray Walston, TV's "Favorite Martian", played the Devil in a musical comedy of 1958 called **DAMN YANKEES**. As "Mr. Applegate" he attempted to lure an elderly baseball fan into Hades by offering him youth & baseball fame.

BEAUTY OF THE DEVIL (French, '51) was yet another version of the "Faust" theme. This one was a comedy in which a demon under Satan's rule changed bodies with a man so that he might sample the good life for himself.

There were two versions of **THE DEVIL'S HAND**, the more familiar a 1961 English film about a devil cult. The first, produced in France in '42, found Satan winning for once. A man receives a living dismembered hand from the Devil in exchange for his soul. The hand brings him wealth . . . so much so that he is reluctant to buy back his soul and thereby loses it in the end.

The picture was eventually released in the U.S. as **CARNIVAL OF SINNERS**.

The Devil sent a young woman to save George Macready in **SOUL OF A MONSTER** (1944) from death at an old age but in the end Macready was willing to accept his just death rather than an eternity of misery in Hell.

PRINCE OF TEMPTERS (1926) starred Ian (VALLEY OF THE ZOMBIES) Keith as the Devil who used a beautiful temptress to lure a victim under his power. She betrayed her master after learning to love the mortal. The Devil was also betrayed in **DEVIL'S ENVOYS**, a 1947 film which found his underlings again acting disloyally.

Claude Rains played a heavenly messenger in **HERE COMES MR. JORDAN** but about-faced to portray Satan himself in **ANGEL ON MY SHOULDER** (1946). Both films were comedies.

hot as hades

Even if you like warm climates, the Devil's own backyard might be a bit too much for you.

DANTE'S INFERNO, based on the famous poem by Dante, was filmed in 1910, 1911, 1924 & 1935. The last two versions had non-horror stories but featured elaborately filmed fiery sequences set in hell as part of a dream.

Portions of the 1924 Italian epic were incorporated in the late 30s in a curious talkie whose only memory comes down to us today from Forry



THE DEVIL'S BRIDE is thinking: "Whoever this wedding guest is, he sure isn't the best man!"



Scream, Witch, Scream in **BURN, WITCH, BURN!**



Blackout for Barbara in famous **BLACK SUNDAY**.

to death as a witch casts an evil spell on her village. Twenty years later, her granddaughter & her husband occupy the witch's old castle. The superstitious villagers believe the old witch has returned and imprisoned the young girl. Her husband enlists the aid of strongman Maciste who journeys into Hades to seek the witch and implore her to bring an end to the evil spell she has cast. After encountering many monsters, Maciste finds the hag who takes back her curse, thus saving the young couple.

Boris Karloff's last English film was a tale of witchcraft & devilry: **THE CURSE OF THE CRIMSON ALTAR**, featuring *Christopher Lee* & *Barbara Steele* in co-starring roles.

witches, witches & more witches

BLACK MOON, a rare 1934 film from Columbia, had King Kong's own girlfriend, Fay Wray, going to Haiti only to be caught in a web of voodooism.

There was a **WOMAN WHO CAME BACK** in 1945, the woman in question being a crazy old crone who believed she was a witch. The Mexicans made a 1953 film called **BLACK BUTTERFLIES** featuring witchcraft. And speaking of **WITCHCRAFT**, that title was filmed both in 1952 & 1955, not to mention 1964, when *Lon Chaney Jr.* explored the field. The '64 version had a setting in modern-day England. For centuries the neighboring families of Laniers & Whitlocks have feuded, ever since the Laniers condemned one of the Whitlocks to the stake as a witch. Chaney portrays Morgan Whitlock, head of the family of witches & warlocks. To make matters even more difficult, Amy Whitlock falls in love with young Bill Lanier. When the Whitlock cemetery is dug up to make room for a construction project, the original Whitlock witch, Vanessa, returns and begins killing off the Laniers. Finally, Amy sacrifices herself to see that her accursed family is destroyed by fire.

THE WITCH HOUSE and **THE WITCHES ATTACK** were Mexican films of 1964 & 1965, respectively. The same company was also responsible for **THE WITCH'S MIRROR** in 1961.

THE DAY THE EARTH FROZE may sound like science fiction but this Russian picture ('64) was a supernatural tale in which a witch seized the sun with her powers of black magic.

broom at the top

WEIRD WOMAN was the first filmization of Fritz Leiber's novel, *Conjure Wife*. Brought to the screen by Universal in 1944, its story follows:

Prof. Norman Reed (*Lon Chaney Jr.*) marries a girl from the tropics, Paula (*Anne Gwynne*), and returns to his American college only to be faced by his former sweetheart, Iona Carr (*Evelyn Ankers*), who still wants Norman for herself. Taking advantage of Paula's superstitious beliefs, she attempts to discredit Norman and in doing so causes the deaths of a professor & a student. Norman ultimately suspects Iona of the evilness at the college and lays a trap for her, which leads to Iona accidentally banging herself.

BURN, WITCH, BURN was the second film to be based on Leiber's book. Made in 1962, it more-



Which is worse, THE WITCH'S CURSE or the witch's death?

HERE'S WHAT CAN HAPPEN



or-less followed the same pattern. Tansy Taylor, wife of college Prof. Norman Taylor, is a practicing witch. When Norman discovers his wife's superstitions & magic, he makes her discard & burn them all, thereby leaving the Taylors unprotected. Unknown to either of them, the wife of a fellow instructor, Flora Carr, is also a witch who seeks to destroy the couple in order to further her own husband's career. She perishes at last thru her own black magic when a huge stone gargoyle falls on her.

Mexico gave us **CRY OF THE BEWITCHED** in 1957, featuring a beautiful temptress. **THE SORCERESS** was a French film of the year previous. **THE UNDEAD** in 1967 told of a psychologist who journeyed back in time to meet a medieval witch, but also the Devil himself who claims the young doctor for Hell. **BEWITCHED** (1945) was about a girl with a split personality.

A WITCH WITHOUT A BROOM was described as a very hexy film. It starred Jeffrey Hunter as an American professor of Spanish history, drawn into the past by a lovely 16th Century witch. He demands that she return him to the present but her spells misfire constantly and they journey thru stone age times, Roman times and even into

the year 2100! Finally Hunter awakens in a hospital bed. Evidently, all was just an hallucination or was it? For his nurse is none other than the witch!

Would you rather marry an angel or a witch? Nelson Eddy chose the first in **I MARRIED AN ANGEL**, while Fredric March (of **JEKYLL & HYDE** fame) did the second in 1942's **I MARRIED A WITCH**. The witch was Veronica Lake who was released from a 300-year-old hiding place.

And Your Editor says his Publisher probably won't believe this but once upon a time there was a picture called **WAJAN, SON OF A WITCH**.

warlocks & chains

One of the best terror flicks ever to come from Hammer studios was **THE DEVIL'S BRIDE**, based on Dennis Wheatley's famed novel, "The Devil Rides Out". Christopher Lee played the Duc de Richleau, a French nobleman of the early 20th Century who sort of doubled in the role of "White Warlock" to combat the evil of "Black Warlock" Mocata (Chas. Gray). During the course of the film, Mocata conjures up various

WHEN YOU GO TO THE DEVIL!





It's always Trick or Treat time on VOODOO ISLAND.

demons, one in the form of a huge spider, before Lee is able to send him riding off with his unholy master into Hell.

HORROR HOTEL (1960), found Lee on the other side of the coin, as a warlock disguising himself as a college professor. A young girl, desiring to do research on witchcraft, is sent to a small Massachusetts village by Lee. There she is sacrificed to Satan in a dark rite. Canning Chris meets his end when the shadow of a huge cross causes him to burst into flames. (See *FM* for coverage of this film.)

Boris Karloff played the leader of a devil cult in **THE BLACK CAT** (Universal, 1934) until Lugosi (playing the hero) skinned him alive and blew his fortress home to smithereens!

Karloff was also the son of a witch in AIP's **THE TERROR** (1964).

Lugosi was a "necromancers"—a sort of warlock—in **WHITE ZOMBIE** (1932), making living graves from undead mortals whom he used to work his sugar mill. He was finally shoved off a cliff in the last reel. In **VOODOO MAN** (1944) he attempted to restore his wife to normalcy with the aid of fellow villains George Zucco & John Carradine but failed miserably.

EYE OF THE DEVIL had David Niven & wife Deborah Kerr running into a devil cult in modern day France. Niven was forced to sacrifice his life so that the village could continue in prosperity. Adapted from the book "Day of the Arrow", this film introduced the ill-fated *Skeiron* Pate.

Voodooism & witchcraft crept into both **THE 7TH VICTIM** (1942), which detailed devil worship in New York's Greenwich Village, and in **I WALKED WITH A ZOMBIE** (1943), in which the wife of a Haitian plantation owner was under the power of local voodooism. Karloff experienced this himself in his 1956 **VOODOO ISLAND**.

black sabbaths on black sunday

BLACK SABBATH & BLACK SUNDAY were two great horror films from Italy. **BLACK SUNDAY**, released in 1960 in the U.S. and only just recently screened in England under the title **REVENGE OF THE VAMPIRE**, starred *Barbara Steele* as a vampire/witch burned at the stake in the 17th Century. Before she dies she curses her descendants and vows to return. She keeps her promise two centuries later when an unwitting physician releases her from her undead sleep. Masquerading as her twin descendant *Katia* (also *Barbara Steele*), she & her resurrected lover begin their revenge. In the exciting climax, she is once again burned, this time for good.

BLACK SABBATH (1964) was a 3-part film containing different tales. One of these concerned a young woman who had stolen the ring from the finger of a dead witch. In an exceptionally chilling scene, the woman is menaced by the risen corpse of the hag, returned to claim her talisman.

Barbara Steele also starred in **AN ANGEL FOR SATAN**, Italy, 1966. Towards the end of the last century a statue of a woman is retrieved from a lake where it has lain for 200 years. Count Salvoni asks a young sculptor to restore the statue, which bears a striking resemblance to his niece, *Harriet* (*Barbara*), who has just arrived at the villa for a holiday. *Harriet* & the



Janet Blair has a flair for playing with fire in **BURN, WITCH, BURN**.

A still from one of the rare ones: finish for **THE WITCH** from Finland?





sculptor soon fall in love but, unknown to the young man, she is subject to a mysterious power which causes her to change into an Angel of Death. After several villagers die, the townspeople come to suspect her of being a witch. Harriet's lover discovers that it is the Count who is hypnotizing his niece and the girl herself is innocent of the charges.

SHE-BEAST (Italiana, 1965), also with Barbara Steele, is a tale of witchcraft set in modern-day Transylvania. Barbara & her husband stop at a local village on their honeymoon and learn that 300 years earlier a bestial witch, Vardella, had been captured & drowned by the frightened peasants. The next day the young couple are involved in a car accident and altho her husband is saved it is not Miss Steele's body that is fished out of the lake into which the car had plunged, it is *the witch!* The husband summons the aid of the last of the Von Helsinges(!), famed for their dealings with vampires, to destroy the monster. Eventually, the witch is killed and Barbara returned to her loving husband. But the closing scene hints that the taint of witchcraft still lingers in her.

witchcraft for children

SNOW WHITE & THE 7 DWARFS, with its

horrible witch, first reached the screen in 1916 but it took the Walt Disney animated color production to make it a true cinematic gem.

The Mexicans did **TOM THUMB & LITTLE RED RIDINGHOOD**, among several other childrens films featuring witches. In this one, the witch was the leader of various monsters all out to kill the children.

THE WIZARD OF OZ (1939), the film that skyrocketed Judy Garland to fame, also gave us the best standard type witch ever, who literally melted to death at the end when Judy dumped a bucket of water on her.

An evil witch also figured prominently in Disney's animated **SLEEPING BEAUTY**.

whither witchkind?

Recently, the surge in interest in ritual magic & the black arts has caused a renewed attention to movies on the subject. **THE MAGUS** a first-class example of mystic mystery & esoteric terror.

AIP's **CONQUEROR WORM** starred Vincent Price as a witch-hunter who found & tortured suspected witches for profit.

One of the biggest hits of the past year was **ROSEMARY'S BABY**, a scalp-prickler by Roman



On opposite page Allison Hayes prays to dark forces in **THE DISEMBODIED**. (And you know what happened to her: she became the amazing **50 FOOT WOMAN!**)

Polanski about witchcraft in present-day New York. The chilling tale starred Mia Farrow as a young woman who fears that a devil cult is after her unborn son, when it is actually the Devil's child that she is carrying.

Joan Fontaine encountered witchcraft in **THE DEVIL'S OWN** (1966).

John Lodge played Luther the Berserk, a warlock, in **THE WITCHMAKER**.

And a fascinating film even coupled witchcraft with science fiction! It was **FIVE MILLION YEARS TO EARTH**, the most recent of the Hammer Quatermass series (remember **THE CREEPING UNKNOWN** and **ENEMY FROM SPACE?**), fusing witchcraft into the space age by suggesting that a spacecraft from Mars, land-

ing on earth eons ago, carrying demon-like aliens, was the actual cause for man's belief in demons & devils. In the last reel, the very Devil himself, a whitish horned creature a hundred feet high, appears. It is a gigantic *Martian* monster! The film was excellent both in story & special effects.

What lies ahead for demons & witches?

As long as men fear the dark, tales will be told of the evil things that seek his soul.

And as long as there are movies, filmmonster fans need never worry: witches & warlocks, demons & devils will always be up there on the screen.

On the screen? Let's hope they stay there! Don't stay too long in the theater.

Your broom is double-parked.

END

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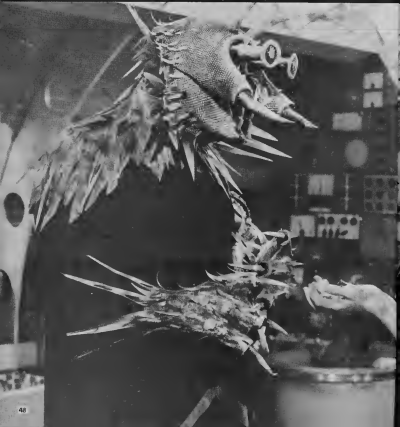
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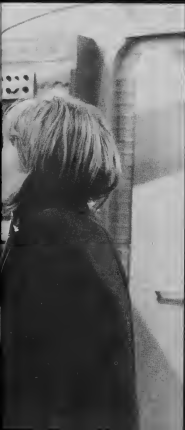
THE DALEKS IN

Koquillion, the kill-kill quill creature from the planet Dido, menaces Maureen O'Brien in the



WADE ENGLAND!

BBC's telecast of the *Dr. Who* series.



*British in state of panic!
"Who can save them?"*

first dracula—then daleks!

It had been 13 years since Bela Lugosi had invaded England, since Count Dracula had swooped down on the unsuspecting populace and sent them scurrying in search of wolfbane & wooden stakes.

Now their lives were at stake once again.

When I visited London last September, to meet Boris Karloff & Christopher Lee, have dinner with Ray Harryhausen, attend the World Science Fiction Convention, etc., I found that hundreds of thousands of British boys & girls were in a state of fever & ferment.

Almost, you might say, panic.

No, not over the Beatles—

Over the Daleks!

the metal monsters

First off, how to pronounce Daleks: exactly like Doll X.

Second off, what are Daleks?

No one knows, exactly.

They may be horrible slug-like creatures like HG Wells' super-intelligences from Mars in "The War of the Worlds".

They could be huge hairy fuzzy frightening spider shapes.

They could be apes with 3 eyes and 4 arms!

Whatever they are, they are encased in mobile metal machines, with scanning eyes, suction graspers, death-ray tubes.

From somewhere inside them strange hollow electronic voices emanate, as tho from an echo-box.

They are as colorful as juke boxes or pinball machines but don't let their myriad rainbow colors deceive you—they're deadly dangerous.

And they hold a great portion of England in thrall, young & old alike: children and grown men & women—an estimated 9 million of them.

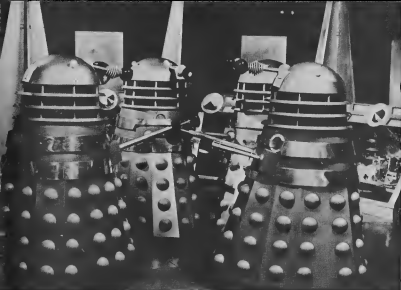
9 million captives of the cathode tube!

9 million viewers who never miss an episode of DR. WHO (And The Daleks) when they are on TV.

hypnotic spell

The plain fact is, the Daleks have got the English tele-viewers in a mesmeric state.

(All facts in this feature copyright by BBC.) 49



The dreaded Daleks, more than Gog-like automations: horrible creatures inhabit these mobile & lethal machines from another world.

They are like flies, captive in a spider's web. The only difference is, whereas flies dread the spider and know they are already dead, the "victims" of the Daleks come alive every time their favorite foes make another public appearance!

Dr. Who, son of Dr. Fu?

You've heard of Dr. No.
Seen Fu Machu.
Now comes Dr. Who.
But he, unlike the villainous would-be world conquerors, he is a good doctor.
A little mad, perhaps; absentminded, at least.
But not bad.
And he travels thru Time & Space in his incredible invention, the Tardis.
When I was in England I was told—by a 10-year-old fan—what T.A.R.D.I.S. stands for. Like *The Man from U.N.C.L.E.*, each initial stands for something. But now that I'm safely 6000 miles away from the Daleks, I'm darned if I can remember what the letters stood for!
I think it was something like Temporal And Radial Disintegrator-Integrator System.
Or Time And Relativity Dimensional Integrator Selector.
Something like that.
Anyway, its effect is to whisk Dr. Who—and the watchers too—where & away from the here & now to other worlds & other whens.

things from outer space

There've been a long line of cosmic creatures menacing Dr. Who & his crew.

Zarbies!

Remember THEM?

Well, these giant ants would frighten the pants off even those formidable formic-creatures in THEM.

A Zarbi is a huge upright ant-like creature (the only thing missing is ant-tennae) that might be what would appear in an ant's nightmare if ants have dreams.

Koquillions!

Almost impossible to describe.

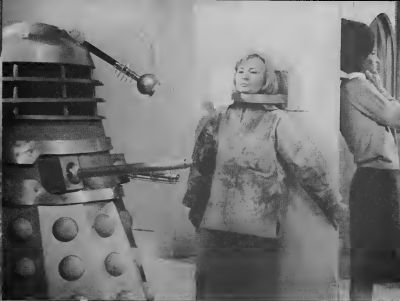
Fortunately, we have a foto—smuggled in from the planet Dido. A good picture is said to be worth 10,000 words, so we'll add only a very few more to say that it's the prickliest spiniest monster you ever saw, all quills & pointy things, with a pair of popping eyes that would have made Popeye the Sailor Man green with envy. The eyes, in fact, resemble very much those of snails. Stalk-eyes.

How Koquillions fall in love it would be difficult to imagine as it would appear that if one attempted to kiss another they would wind up with faces looking like shredded wheat.

But considering how bad Koquillions are, perhaps they never fall in love, they only fall in hate.



Beware the planet Vortis, unless you want to become a men-sandwich for a hungry Zorb!



At the mercy of a machine-thing from outer space is Ann Davis in the final episode of "Dalek Invasion of Earth".

exciting adventure

A friend of mine in England, Joan Lomax, has a young son who is a typical Dalek-devotee, and from him I learned the story of *Dr. Who & The Rescue*.

Part I was called "The Powerful Enemy".

Dr. Who & his young friends Ian & Barbara land on the planet Dido.

The space-traveling professor has been on Dido before and remembers it as a friendly planet. He is astonished, therefore, to find the lives of his party in immediate danger upon landing!

Exploration reveals a crashed rocketship from Earth with 2 survivors: a man named Bennett, a young girl named Vicki. They tell of Kooquillion the terrible, a member of the native population who is keeping them prisoner.

The only hope for all of them is a rescue craft from Earth.

Will it arrive in time?

Unfortunately, I had to leave England before I learned the outcome of the final episode.

another cliffhanger

I didn't learn his age but there was a little boy named Billy Temple in a Zorro outfit who told

me a bit about another episode called "Flashpoint".

This time it seems Dr. Who & his fellow travelers had voyaged not in space but thru time . . . to the year 2164.

The Tardis materializes in London of the 23d Century to discover that the Earth has been invaded by the Daleks who have come to our planet to burrow thru the center and steal our magnetic core! (Rotten to the core, I'd say.)

Altho resistance groups do exist; intrepid bands of guerrilla warfare underground fighters; they are virtually powerless against the Dalek hordes with their superior war machines that patrol the streets of stricken London.

To say nothing of the flying saucers that swoop from the skies above.

journey into fear

"The bosses of the British Broadcasting Corporation," our British correspondent Peter Jarman told me, "realizing early on that they had a hit on their hands with the Dr. Who Series, decided they must have a fresh batch of beasties to Carry On the bad work."

So writer Bill Strutton & designer John Wood were called into a conference. "More monsters?" said the men-in-charge.



Koquillon—"The Powerful Enemy"! One close-up is enough to convince uel



Friendly butterfly-men of "The Web Planet" Vortis. But beware the Zerbies, worse than Zombies!

Strutton promptly went home and started browsing thru his Encyclopaedia Britannica. Giant ants & butterflies came to mind.

Butterflies being gentle creatures, he patterned the peaceful Menoptera after them.

The menacing ant-like monsters became the Zerbies. Actually, he gives credit to his wife for coming up with the scary-sounding name.

The designer Wood had the job of building the ant-men. Fibre glass, leather & a substance called perspex went into their creation. The first one created cost nearly \$1000. It turned, Shaun Usher told me, "sweating actors into human lobsters."

The Zerbies were immediately put to dirty work in an episode where Dr. Who (played by Wm. Hartnell) landed on a sci-fi type planet equipped with such creature comforts as acid pools, death-spitting grubs and of course the meek Menoptera & the vicious Zerbies.

END

the Wood work

Designer Wood gave journalist Shaun Usher some interesting insights about his work.

"The assignments are exciting & stimulating," he said. "The only limits in science fiction are those of ingenuity."

"I'm a married man with 2 young sons and I try out some of my new ideas on my family. David, who's a schoolboy, was a bit upset at first by the Daleks but his brother Damon was a keen fan from the first. When I took them to the studio to see how Daleks were made, David became a bit happier; both boys lost their awe once they touched the machines and realized they were just ordinary materials like hardboard & plastic."

But don't you touch a Dalek if you meet up with one—it might be real and not just a studio prop!

HIDDEN HORRORS



We have shown you the Academy Award Winning Face of Fredric March as Mr. Hyde. Stills from the silent John Barrymore version. Boris Karloff himself as the shaggiest Mr. Hyde of them all in the Abbott & Costello spoof. Paul Massie in the most recent version, **HOUSE OF FRIGHT**. We have even dug into the dusty archives

of the past to show you Sheldoe Lewis in the 1919 version.

Several challenges yet remain: to show you the **JANUS-FACED** Jehyll-Hyde of the German version. To show you Spencer Tracy in his make-up. But **HERE** is one more Mr. Hyde revealed—

Louis Hayward as **THE SON OF DR. JEKYLL** **END**

THE PRE-HISTORIC STORY

Forry Ackerman finds
THE LOST WORLD

Between the time I, your editor, was 6 & 9 years old, I must have seen the original silent **LOST WORLD** a total of 8 or 9 times. It may have been silent but it certainly talked my language. I went, I saw and I was conquered by Sir Arthur Conan Doyle's dinosaurs. You would have thought Sir Arthur invented dinosaurs just for me.

Fortunately, in 1925, First National Studios (now Warner Bros.) decided to bring dinosaurs to the screen. As you have seen, by consulting the Checklist, **THE LOST WORLD** was not the first of all films featuring prehistoric creatures but it was the landmark & yardstick for all future comparisons. Willis O'Brien, who 8 years later was to create his masterpiece, **KING**







Caesar Romero aims at the white of Brontosaurus' eye in **LOST CONTINENT**.

Rare Still from **MYSTERY OF LIFE**. A Pterodactyl—"a bird as big as an elephant!"



KONG, worked on the special effects together with a man who died just last year, Fred Jackman, a cinemagician whose 2 young sons lived on the same block I did at the time (as preteens we once constructed a Tarzan-type tree hut together).

the brontosaurus that breathed

I can still remember, across a span of nearly 40 years, how out in front of the downtown theater that was featuring **THE LOST WORLD**, they had, to the left of the box-office, a model brontosaurus about 2' long. I suppose it was fashioned out of rubber, and hollow, for by some invisible device its stomach was caused to move in & out as the breathing. To my eternal credit (and even tho I wasn't a Boy Scout) I didn't swipe that brontosaurus. I sure would have liked him for a pet.

From the time the Missing Link appeared, in the original picture, I held my breath. When they threw the flaming brand into the mouth of the angry Allosaurus, I was on the edge of my seat. I was thrilled by the Triceratops, staggered by the Stegosaurus. I had never imagined a bird could be as big as a Pterodactyl.

lost world #2

If all you have ever seen is **THE LOST WORLD** of 1960, I pity you. Possibly you liked it. It had color, it had sound—it had lizards! Gila monsters, armadillos, newts, salamanders, chameleons—to my mind they will never be more than the lazy man's dinosaurs. The best, most convincing use of them, I tho't, was in **JOURNEY TO THE CENTER OF THE EARTH** but for prehistoric thrills I'll take the poorest stop-motion model any day over the liveliest living lizards faked up & blown up to look dino-size.

I also hate men dully groping around in dinosaur suits (see—or, rather, don't see—**UNKNOWN ISLAND**).

The remake of **THE LOST WORLD** was one of the world's greatest disappointments to me because *The End* flashed on the screen just when the original version started moving toward its climax. Let me explain it to you like this: could you imagine **KING KONG** quitting right after they'd overcome him with gas on Skull Island and



Flippersaurus attacked by Helicopter in Unique Scene from THE LAND UNKNOWN.



Raft & Occupants in Danger of Capsizing as Menacing Flippersaurus rears its Horrible Head from the Lake of Peril in **THE LAND UNKNOWN**.

were about to transport him back to civilization?

At first I forgave them, when I heard they were going to make a sequel to the new **LOST WORLD**, and that Prof. Challenger (Claude Rains) would have his hands full when his dinosaur egg hatched in a modern metropolis; but 2 years later I have seen no sign of the followup film and am feeling dismally cheated.

the long **LOST WORLD**

In the earlier, lengthier, strengthier version of **THE LOST WORLD** a cage crashed at the docks, it broke loose to lumber thru the pedestrian-panicked streets of the

world's greatest city.

I'll never forget the bewildered bronto nibbling at the lamppost, getting its nose burned & shocked. The great behemoth inserting its elongated neck, serpent-like, thru a second storey window, scaring the occupants of the apartment out of their wits. The heroic man running up and shooting a bullet into the hoof of the monster descending on the helpless mother & child in the street. The immense weight of the ponderous beast bursting London Bridge!

TO BE CONTINUED: Next Issue—More Stills & Word Thrills from **LOST WORLD** (silent), **LOST CONTINENT**, **KING KONG**, **ANIMAL WORLD**, **UNTAMED WOMEN**, **MYSTERY OF LIFE**, etc.!



A Prehistoric Menace on the Planet Nava in KING DINOSAUR.



Checklist of Cavemen Pix, Paleo Kicks & Dinosaur Flicks

THE ANIMAL WORLD
(Harryhausen) — Warner
Bro. '55 color.

**THE BEAST FROM 20,000
FATHOMS** (Bradbury/
Harryhausen) — WB '53.

**THE BEAST OF HOLLOW
MOUNTAIN** — '56 U-A
color.

**CREATURE FROM THE
BLACK LAGOON** (Wm.
Alland) — '54 U-I (3D).

**THE CREATURE WALKS
AMONG US** (Alland) — '56
U-I.

THE DEADLY MANTIS (Al-
land) — '56 U-I.

**THE DINOSAUR AND THE
MISSING LINK** (William
O'Brien) — 1914 short.

DINOSAURUS — '60 U-I
color.

EVOLUTION — Ideal Pic-
tures 1931.

GERTIE THE DINOSAUR —
Silent animated short 1939.

**THE GHOST OF SLUMBER
MOUNTAIN** (O'Brien) —
World Films 1918.

THE GIANT BEHEMOTH —
Allied Artists '59.

**GIGANTIS, THE FIRE
MONSTER** — Toho Warn-
ers '59.

**A GLIMPSE OF THE BY-
GONE DAYS** — German
silent short.

GODZILLA — '56 Trans-
World.

GORG0 — MGM '61.

**JOURNEY TO THE CEN-
TER OF THE EARTH**
(Verne) — 20th-Fox '59
color.

**JOURNEY TO A PRIMEVAL
AGE** — Czechoslovakian '55
color.

JUNGLE MANHUNT
(Jungle Jim) — Columbia.
KING DINOSAUR (Bert I.

Gordon) — Lippert '55.

KING KONG — RKO '33.

THE LAND UNKNOWN (Al-
land) — '57 U-I.

THE LOST WORLD —
(Doyle) — First National
'25; 20th-Fox '60 color.

**THE MONSTER THAT
CHALLENGED THE
WORLD** — '57 U-A.

ONE MILLION B.C. (Chaney
Jr.) — '40 U-A.

THE PREHISTORIC MAN—
French 1908.

PREHISTORIC WOMEN —
'50 U-A.

REPTILICUS — Awaiting re-
lease.

**REVENGE OF THE CREA-
TURE** (Alland) — '55 U-I
(3D).

**THE ROAD TO YESTER-
DAY** — DeMille production,
1925.

ROBOT MONSTER — '54
Astor (3D).

RODAN — '57 DCA.

SON OF KONG — RKO '33.

THE STORY OF MANKIND
— '57 WB.

**TARZAN'S DESERT MYS-
TERY** — '43 RKO.

TEENAGE CAVEMAN —
'58 American-International.

TWO LOST WORLDS —
'50 U-A.

UNKNOWN ISLAND — Film
Classics color '48.

UNTAMED WOMEN — '52 U-A.

**VALLEY OF THE DRAG-
ONS** (Verne) — Columbia '61.

* Incorporating portions of ONE MILLION B.C.

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THAT PROVE
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IS WORTH
1000 WORDS!
WHAT ARE
1000'S
OF PICTURES
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#24148



THE WOLFMAN
#24149

To order any of these items, please see next to last page of
this magazine for convenient RUSH ORDER FORM.



THE SCREAM TEST

Welcome to Monster Academy, University of Ghoulifornia. This is your first examination, which will determine your status as a student of the undead. A score of 8 to 12 correct will get you a genuine Batskin Achievement Award; from 6 to 7 will get you a genuine artificial imitation bat; and below that—you are hereby appointed the first Ghost School drop-out!

The Ferry Creature rears rampant in—

1



- a. INVASION OF THE ANIMAL PEOPLE
- b. SNOW CREATURE
- c. HALF-HUMAN

Terrified and trapped is the girl from—

2



- a. ALRAUNE
- b. LAST TOMB OF LIGEIA
- c. THE BLACK CASTLE

Arthur W. Stern was the stand-in for—

3



- a. Peter Cushing in CURSE OF FRANKENSTEIN
- b. John Carradine in THE HOUSE OF DRACULA
- c. Basil Rathbone in SHERLOCK HOLMES

M. Voldemar asks: Is it—

4



- a. Anton Diffring?
- b. Basil Rathbone?
- c. Christopher Lee?

The ferocious smog-breathing dragon from—

5



- a. WONDERFUL WORLD OF THE BROTHERS GRIMM
- b. DRAGONWYCK
- c. GOLIATH AND THE DRAGON

The bodiless brain throbs with life in—



- a. DONOVAN'S BRAIN
- b. THE COLOSSUS OF NEW YORK
- c. THE LADY AND THE MONSTER

Pictured here is the man who starred in—



- a. BUCK ROGERS
- b. FLASH GORDON
- c. THE LION MAN

A bloodcurdling scene from—



- a. Voodoo Woman
- b. THE SHE-CREATURE
- c. THE ICEMAN COMETH

A-head of the game, this character was in—



- a. THE HEADLESS GHOST
- b. THE REVENGE OF FRANKENSTEIN
- c. THE CURSE OF FRANKENSTEIN

The insect creature of—



- 10
- a. MONSTER FROM GREEN HELL
 - b. THE DEADLY MANTIS
 - c. BEGINNING OF THE END

The Wrinkled Woman is treated in—



- 11
- a. THE LEECH WOMAN
 - b. THE 4d MAN
 - c. THE ALLIGATOR PEOPLE

Ernesto Vilches played the Chinese elder in the Spanish version of Lon Chaney's silent film—



- 12
- a. THE BLACKBIRD
 - b. WHERE EAST IS EAST
 - c. MR. WU

His real name was—



- 13
- a. Bela Blasko
 - b. Creighton Chaney
 - c. William Henry Pratt

ANSWERS:

- | | | | |
|-------|-------|-------|-------|
| 10—b. | 11—c. | 12—c. | 13—b. |
| 2—b. | 3—b. | 4—b. | 5—b. |
| 6—b. | 7—b. | 8—b. | 9—b. |
| 10—b. | 11—b. | 12—b. | 13—b. |



A slimy devil strikes!

IT'S HERE! IT'S HERE! A NEW MGM MOVIE...

The Green Slime

radioactive rampage

Keeep your radio active and you will be among the first to receive the warning that **THE GREEN SLIME**—like Hitchcock's horror **The BIRDS** of yesterseason—are coming!

project: blow up

A desperate solution is proposed.

A far-out chance.

The fatal collision may be avoided if the dangerous asteroid is intercepted in space and destroyed. This might be accomplished from the special vantage point of Gamma III.



Lisa Benson (Luciana Paluzzi) nurses an injured spaceman aboard the Space Station Gamma III. Then pandemonium breaks loose as a Green Slime creature appears!



Space Station Commander Vince Elliot faces menace in space.

Gamma III: an artificial, man-made space station.

Gen. Thompson (Bud Widom) selects Jack Rankin (Bob Horton) to be the Man. "I realize," he admits, "there is a certain amount of friction between you and Commander Elliot (Vince Elliot: Richard Jaeckel)—but I have to take a chance because, frankly, I feel you are the best qualified man for this vital undertaking."

The original friendship between Jack & Vince has come to an unfortunate end because Lisa Benson (Luciana Paluzzi), a lady doctor stationed on Gamma III, has switched her affections from Rankin to Elliott.

Rankin and a handpicked group of assistants are rocketed from Earthbase to space station Gamma III and from the artificial satellite are launched toward the Earthbound asteroid.

With them to the asteroid, "asteroidnauts" take a perilous amount of super-explosives. They live with constant danger, acutely conscious that a detonation would destroy their ship and their lives.

The asteroid is reached.

While the explosives are being set—the destructive forces that, hopefully, will blow the asteroid to cosmic dust—crew member Dr. Halvorsen (Ted Gunther) leaves the main group to go exploring on the asteroid.



Dr. Halvorsen (Ted Gunther) flees screaming for his life from tentacles of terrifying creatures.

halvorsen's horror

The explorer comes upon a marshy swamp in which dwells a gruesome green slimy substance which seems to have the characteristics of life.

A living gelatinous blob!

Unknown to him, some of the sinister substance sticks to his clothing. When Halvorsen rejoins his co-workers, he carries with him some patches of the repulsive life-like gelatin.

As the pre-set time of the explosion draws near, Rankin and his spacemen work feverishly to effect their blastoff from the tiny world before it is reduced to grains of interplanetary debris. They quit the asteroid with only moments to spare before the momentous & monumental explosion that shatters it to space smithereens.

THE GREEN SLIME and your city have a date with destiny!

These hideous things from out of space are on their way to take over your town!

If you've got blood—

They'll take it!

If you've got courage—

They'll drain it!

If you've got brains—

You'll beat it . . . to your nearest hardtop or drive-in . . . to discover how you can overcome the

menace of **THE GREEN SLIME**.

Or can you?

If you're not afraid of anything in this world . . . or the next . . . MGM warns you to *beware* . . . as you come face to face with the mind-croddling creatures from the depths of space that turn the very heavens into a havenless pit of Hell . . . in MGM's shocker of shockers—

THE GREEN SLIME.

unstoppable

They're incredible . . .

Indestructible . . .

Invaders from Beyond the Stars!

Monsters beyond belief.

Horror without relief.

One-eyed . . . Cyclopean . . . alithering beasts born millions of miles from Earth.

Vandals of the void!

For a cosmic adventure beyond your wildest dreams . . .

Your eeriest nightmares . . .

Your most frightful fantasies—

For a trip into terror . . .

A trip into horror . . .

A trip into space that will cause the weak to hide their face and the strong to sit on the edge of their



Aid for an astronaut who has been mauled by one of the monsters from the runaway asteroid.



Beasts with a "million" eyes terrorize the members of Space Station Gamma III.

seats, it's—

THE GREEN SLIME.

Green.

Ghastly.

And gruesome!

Slithering nearer & nearer with every breath you take!

Breathe deep—it may be your last!

This picture has been rated M-G-M:

Mighty!

Ghoulish!

Monsterrific!

slime marches on

Here is a Preview of this ghastly space epic.

Fasten your gravity belts . . . no smoking in the Milky Way . . . and awaaaay we go into the wild star-studded black yonder.

Panic!

Asteroid out of orbit and wildly veering! The United Nations Space Authority is in a state of chaos for they have been informed by the top astronomers that—

The asteroid is heading for a fatal collision with—

EARTH!

Our own Earth, which has withstood earthquakes, floods, volcanic eruptions and even the unleashed power of the atom in titanic nuclear bombs.

Earth—**DOOMED!**

Mankind—*facing utter annihilation!*

An interplanetary bomb from the solar system bound on a collision course for the home of 3 billion people.

dread discovery

The return to Gamma III is successfully effected. Safe once more on the space station, the astronauts put their uniforms in a decontamination chamber to be thoroughly cleansed & sterilized.

Halvorsen makes a startling discovery: the gruesome substance which had attached itself to his uniform has become activated and has metamorphosed itself into a frightful monster.

A beast with a "million" eyes, perhaps the monster in the past it most nearly resembles is the creature in **NIGHT OF THE BLOOD BEAST**—with the addition of trifid-like tentacles.

Poor Halvorsen.

He's dead.

The Thing from Another Asteroid just killed him.

Attracted by the noise of the death duel, Rankin, Elliot and others rush to the scene.

They are confronted by this mysterious creature, this horror from the asteroid.

"Shoot!"

Thunk!

Bullets squish into the awful warty beast with its turkey-like wattles.

Success! For small drops of blood ooze out from its tough hide as the metallic slugs penetrate its fleshy armor.

Disaster! For each globule of blood is like a clone, a total twin of the body from which it came, and soon there is a rapidly evolving monster for each bullet hole!

"the blood is the life!"

Dracula himself might have made the observation: the blood is the life. The more these creatures are shot, the more, amoeba-like, they multiply!

Several more of the spacemen are injured by the murderous monsters. Rankin decides:

"The only thing we can do is seal these things off in a section of Gamma III. The space station will have to be destroyed. It is the only way to annihilate this contagion of creatures."

When the crew of Gamma III emerges on the exterior of the space station preparatory to taking off for Earth they find themselves facing another unexpected group of the Multiplying Monsters who have got there ahead of them.

In the spine-tingling climax—

* * *

Hi-lites of the Film:

THE DISCOVERY ON AN ASTEROID OF A GRUESOME GREEN SLIME WHICH BLOWS ITSELF UP INTO A FRIGHTFUL MONSTER WITH SERPENT-LIKE APPENDAGES!

Bullets can't stop the beastly things! They only multiply!

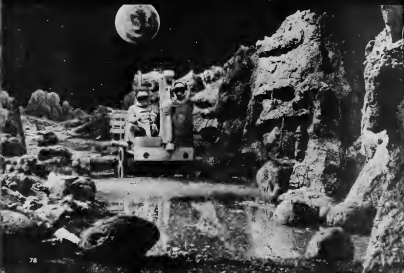


Astronauts relax at a party of the future.





Above, Astronauts fight off inhuman creatures from the void which have invaded Gamma III; while, below, spacemen explore dangerous asteroid.





They've mined the asteroid with super-powerful explosives and are fleeing before it becomes stardust!

THE FRIGHTENING DILEMMA OF THE SPACEMEN: THE MORE MONSTERS THEY KILL, THE MORE EVOLVE FROM THE DROPS OF BLOOD FROM THE CORPSES!

THE TERRIBLE BATTLE BETWEEN SPACEMEN AND GREEN SLIMY CREATURES IMPERVIOUS TO WALLS & LOCKS!

"THE MOST ASTONISHING & HAIR-RAISING SCIENCE FICTION THRILLER EVER BROUGHT TO THE SCREEN!"

* * *

THE GREEN SLIME would appear to be what might be termed a SPACE ODDITY of 2002.

* * *

Coming from MGM: BUCK ROGERS IN THE 25th CENTURY . . . LOGAN'S RUN (in the 21st Century) . . . A CANTICLE FOR LEIBOWITZ . . . MORE THAN HUMAN . . . and THE LAST REVOLUTION.

END



Battle in space! Earthman vs Asteroid creatures!



The rivalry between astronauts Rankin & Elliot breaks out in a fist fight.

I'LL EAT ANYTHING SWEAT AND T-SHIRT

MINI FRIENDS/LOOSE FRIENDS/ALL WITH THIS SWEATSHIRT/GARMENT!

If you go on a picnic, or to a barbecue, or just even to a friend's house for dinner, this shirt is a must! Nobody will ask you what you want to eat because "I'll eat anything." A real Freddie's item in a distinctive green with a blood-red smile and gleaming white teeth. Freddie is full color! Autographed!

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T-Shirts: #2712-Adults \$3.25

Sweat Shirts: #2714-Boys Large \$4.50
Sweat Shirts: #2715-Adults \$4.50

WAIT UNTIL YOU SEE WHAT THEY
SERVE YOU WHEN YOU WEAR THIS
SHORT-SLEEVED BY JEAN & STYL.



RUBBER MONSTER MASKS

All of these masks are made of soft, flexible, and durable. And that's just the way they are supposed to be. ONLY and FREIGHT! These flexible masks can last for years. The pieces are certainly not cheap high quality, heavy duty latex rubber masks come in a choice of four the best style and one that covers the top of the head & face. Realistically molded & painted super comfortable! GREAT for parties or amateur MONSTER films!



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Night Crawler Besides the horrible West-end hand car, with twin lounge seats, air coffin gas tank, coffin storage chest, haunted house interior, working pop windshield and the head alarm in the front NIGHT CRAWLER #2420A-\$2.75



This is the auto the Pharaohs' teenage son would have driven. The car is a stationary drive in the back seat with special gas tank, sarcophagus interior, scorch headlights, color glow shift and lighted MUMMY MACHINE #2425-\$2.75



In the dead of night with a bright glowing skull cab, there is no more haunted night. Build this one and get these features: A triple blow engine, full red rubber gas tank, coffin interior, coffin alarm! Creepy T #2426A-\$2.75

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BIG BAT



It's not a real bat but it's certainly scary and lively like one! It's made of plastic, strong, and it's a real fly. \$1.00/\$0.50. \$1.00/\$0.50.



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CHAPTER THREE "The Cyclops" Jason's hidden treasure. Jason is attacked by a monster from a hidden lair. Color #2206A/\$1.95

CHAPTER FOUR "The Cyclops" Jason's hidden treasure. Jason is attacked by a monster from a hidden lair. Color #2207A/\$1.95

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THE GLENN COMPTON

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ATCH

CHILDREN

BOOKS

BY THE

1980

PASSPORT



ONG

KING KONG

conceived by
NGAR WALLACE and
RIAN C. COOPER

by
MURKIN
JOSE
SD
A
STUBB

BEAK

In the die-nig room of our Editor's Home, the YMR & MIGHTY JOE discuss who likes Morryhausen most while the pteranodon from KING KONG (o longer-on) listens in. Scene captured for ANTHONY MASTRO-GIORGIO, WAYNE SHERMAN, PHILIP HRONAS, HOLLIS BAKER, DERYL BAKER, JON BERG, RON REYNOLDS, BOB SIMONS, BARRY SHAIN & DAVE J. SCHOW.

RIAN C. COOPER

Volume Producer



HENRY HULL does his thing as THE WEREWOLF OF LONDON for Sam Gindy, Orestes Dominguez, Tom Schwartz, Bill Thomas & Gordon Reid. From the 1935 Universal classic, make-up by late JACK PIERCE.

**YOU AXED
FOR IT!**



END

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TOP QUALITY! THOSE WORDS DESCRIBE THESE FINE SHIRTS. THE FULL COLOR SCENES ARE NOT DECALS, WHICH FADE OR PEEL, BUT ARE DYED INTO DURABLE POLYESTER & COTTON. THEY ALL CARRY THE FAMOUS WEAR-DATED WARRANTY. THIS MEANS TOTAL WASHABILITY & LONG LIFE!



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 V-122 / 25.85

DOOM OF DRACULA



Neville Audsley portrays a carnival owner who locates the remnants of Count Dracula (he brings the vampire back to life, and sends him on an utterly diabolical mission). Now, however, Audsley realizes he has made a mistake, so Dracula turns on him! John Carradine plays Dracula. *Dracula* is a homage to Frankenstein's film version. (B-)

THE INVISIBLE MAN



This is it! The original motion picture featuring Bill White's classic character. This effort introduced the great Claude Rains to the industry. Starting special effects by John P. Fulton, which show men who became transported due to scientific experiments & flying, astounding film, one of the all-time winners. **ATENTIONS**

HOUSE OF FRANKENSTEIN



Follow up *Intervista* to "Doom of Dracula" Averted stars as scientist disguised as Gory monster, who is journeying the world-over in search of the Frankenstein monster. And, finally, he finds it... returning it to life. But then, wouldn't for the Web-monster arrive on the scene, to destroy the doctor and his new

THE "ORIGINAL" MUMMY



One of Karel's most memorable performances, one of the great horror films. Education in Egypt uncovers tomb of Mummy in-to-top. That night, he comes back to life. After murdering one of the scientists, the bandaged heart breaks her London. There, he seeks the reincarnation of his longtime Egyptian mistress. Join us as he

THE MUMMY'S GHOST



Here is an exciting sequel to "The Mustang." Sam Cheney joins the man of reformed cloth, as he launches a scientific gathering about his sacred syncephalus. And, so this would have it, he tells the young lady scientist who is a part of this expedition. This Mustang is more brutal, more death than

REVENGE OF THE CREATURE



A sequel to the original "Greenland" film, this movie has a second excavation into the brief's American past to capture the manner. They take him into captivity and civilization. Then, from the depths of an aquarium pool, the Green are brutally smothered. His captors and escapees. Rampant, the Green kills many. (2214)

I WAS A TEENAGE WEREWOLF



One of the most popular movies in history. A young boy visits a psychiatrist for help to solve his various hang-ups. But the doctor, himself, is deranged, and hypnotizes the boy. Under hypnosis, the young man is convinced by the psychiatrist that he is a superman. Then, it's off to kill for the doctor.

RETURN OF THE VAMPIRE



This is the big one! Vampire or werewolf? In *Harold Lloyd's* *Boleyn Lady*, portraits the blood-gulped, who transforms a direction werewolf And, then, together, the two go in search of unsuspicious *WOMAN* Lloyd is all his morning head in this, one of his four vampire roles. The ending is a gripping one. Don't miss it! *WTFW?*

RETURN OF DRACULA



Dracoid is back, in the form of actor Charles LaRaine. The Coast current into a small isolated town and begins to live as a person, sucking the blood of the other country folk around him. All goes well... until the infamous creature is found out and hunted. One of the most unusual Dracoid films.

MAN-MADE MONSTER



A team up of two great horror writers. Lionel Atwill portrays a mad scientist, and Lee Remick, a truck driver killed in an accident Atwill discovers the body and through the use of high voltage electricity, brings Chaney back to life. But the truck driver is no longer human. He's

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TASTE THE BLOOD OF DRACULA



Many fans of horror films consider Christopher Lee the finest screen Dracula. And in this film, his menacing talent is in evidence. Tall, seated, and menacing, Lee is the immortal count. Here, he travels from Transylvania to London. His plan is to ravage four respectable families on the great

STRAIT-JACKET



Jean Crowfoot, star of "What-
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